

CATHOLIC THEATRE

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Vice-President

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Footlights!! Sidelights!! Highlights!!

NCTC-KC CONVENTION PRESENTS NATIONAL THEATRE
("Jottings" from Rev. Robert A. Johnston, S.J., Convention Chairman)

From Denver . . . "TIGER AT THE GATES"

The Loretto Players and their indomitable director, Dr. Earl C. Bach, are knocking at the doors of Samuel French for production rights which will enable them to be the first non-professional group to produce Jean Giradoux's challenging and sophisticated *TIGER AT THE GATES*. The Play, translated by Christopher Fry, is a witty satire on war, based on the ever intriguing "Helen of Troy" theme.

From Canada . . . "THE GLASS MENAGERIE"

Reminiscent of the touring companies of yesteryear, the Assumption University Players will be packing costumes, props and scenery into sturdy trunks which will withstand the journey from Ontario to Kansas City, where their production of *THE GLASS MENAGERIE* will also be offered as one of the major productions of the convention. The Windsor, Ontario group, under the direction of Rev. C. P. Crowley, C.S.B., will cross an international line and five states to bring us this Tennessee Williams play which, says Father Crowley, is "such a masterful bit of theatre writing . . . that it overshadows the furor created by *BABY DOLL* . . . and we should do good theatre no matter who writes it . . ." The Assumption U. Players have scheduled an original production for the month of March which will be played as a fund raiser to help finance their excursion to Kansas City in June.

From Kansas . . . "THE IMPORTANCE OF BEING EARNEST"

Rounding out the program will be a stylized version of *THE IMPORTANCE OF BEING EARNEST*, produced in arena style. The Oscar Wilde nonsense will come to us at the hands of St. Mary's College, Xavier, Kansas, and their director, Sister M. Dolorita, S.C.L. With the production will be an informal discussion on techniques for arena staging led by Mrs. Ward Ryan of St. Mary's College.

From Wisconsin . . . "ELECTRA"

Francis Ferguson's *ELECTRA*, played by Mt. Mary College, Milwaukee, and directed by Sister Mary Hyacinth, S.S.N.D., will be another of the convention's major productions. The play, based on another Grecian theme, should make for an interesting study in contrast with Giradoux's *TIGER AT THE GATES*.

From Illinois . . . "MONSIEUR DE POURCEAUGNAC"

Rev. Elric Warwick, O.F.M., who has made a specialty of "modernizing the classics" will bring scenes from his Quincy College production of Moliere's little known *MONSIEUR DE POURCEAUGNAC*. This will be, to our knowledge, the first production of the play on an American stage. But Father Elric's version of the show gives Moliere quite a new and refreshing face with the play riding under the title of *THE GENTLEMAN FROM TEXAS*.

From Iowa-Wisconsin . . . READERS THEATRE

Two demonstrations and discussions of techniques used in the increasingly popular Readers Theatre will be given by Clarke College, Dubuque, and Regis High School, Eau Claire, Wisconsin. The college demonstration will be conducted by Sister M. Zavier, B.V.M., while the Regis High students will be directed by Sister H. Janet, O.S.B.

From Missouri . . . "DOWN IN THE VALLEY"

An all high school cast, drawn on open tryouts from the 23 member high schools in the St. Louis area, will present Kurt Weill's warm and colorful musical, *DOWN IN THE VALLEY*. The production will be the culminating attraction of a demonstration showing the steps by which a director, musical director and choreographer weld a group of energetic high school students into a disciplined troupe capable of putting a full scale musical across the footlights.

(Continued on page fourteen.)

"Give Beauty Back to God . . ."

by BROTHER DUNSTAN, C.S.C.

Long thought was given to the selection of a theme for the 1957 Convention of the National Catholic Theatre Conference. Those planning the convention considered many melodies which might with profit be repeated during the days of the convention, tunes which could be played in harmony with the many activities which have been planned, a melodic strain which could be background music for the many and diversified topics which will be discussed. In short we looked for a theme, a color, a tone, a word which, when it was spoken would say, "THIS is the aim of Catholic theatre." We found what we were looking for in this phrase: "Give beauty back to God." Gerard Manley Hopkins used it first in the poem *The Leaden Echo and the Golden Echo*.

THOMAS MERTON SAYS . . .

In truth, our theme is profound, but it is also simple, for to the understanding Christian it means that we must give back to God that talent which He has first given to us. For every man this talent is a special thing. Thomas Merton says it this way: "A tree gives glory to God first of all by being a tree. For in being what God means it to be, it is imitating an idea which is in God and which is not distinct from the essence of God, and therefore a tree imitates God by being a tree. The more it is like itself, the more it is like Him. . . . Do you imagine that all the individual created things in the world are imperfect attempts at reproducing an ideal type which the Creator never quite succeeded in actualizing on earth? If that is so they do not give Him glory but proclaim that He is not a perfect Creator.

"Therefore each particular being, in its individuality, its concrete nature and entity, with all its own characteristics and its private qualities and its own inviolable identity, gives glory to God by being precisely what He wants it to be here and now, in the circumstances ordained for it by His Love and His Infinite Art."

GRADUALLY IMPROVE TALENT

We who are sincerely interested and involved in that art which is theatre will find within ourselves those characteristics peculiar to the phase of the art which binds us to it. In many instances they are gifts innate. Frequently their evolution and development have taken place almost despite our efforts. It is almost as though we awaken to the fact that such and such is our particular gift, that here is a talent given to us, here is a thing which we can do. This is a gift which we can give back to God, since He has first given it to us. At this point we begin to make a conscious effort to develop, to improve our talent. A life time work of atuning ourselves begins. The intellect is sharpened and gradually the world about us falls into new focus. It takes on that demension which includes God and the principalities spoken of in the

Apocalypse. The will takes on a driving force and purpose not known before. Here is a great act: that the will of God be carried out above all things. The imagination is no longer allowed to run helter-skelter through the mansion of the soul like the "mad lady" spoken of by Saint Therese of Avila. Now it must be brought under control, directed and curbed, and made to put together in new combinations of the meaning of this life and the life of man as God sees it. From the storehouse of the memory a great procession of hitherto misunderstood or meaningless spectral persons and events march forth. With Graham Greene we are given a "Hint of an Explanation," and come to understand that nothing in life exists in isolation: all things have meaning if we can discover "the pit from which they were dug out and the rock from which they were hewn." And finally, our sensitive appetites become more sharp. Those persons and events which broke the alabaster vase of Christ's heart and made it spill His love, His mercy, His forgiveness, His sympathy, His anger, and His joy, now find a sympathetic cord within our hearts and we react, not really we, but Christ within us.

This is the work which must go in the soul of the Christian artist who gives beauty back to God.

(Continued on page twelve.)

BROADWAY SHOWS

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From the President's Desk . . .

Easter Greetings to each of you!

Alleluia

There is now a St. Genesius statuette available through the generosity of Sister Mary Marguerite, R.S.M., Mercy College, Detroit. The statuette is a six inch, gold-leafed figure of the saint mounted on a black simulated marble base with a gold plaque for engraving. The saint, wearing typical Roman costume, carries the masque of tragedy, while comedy rests at his feet. The statuette may be ordered from the secretarial office. Price is \$10.00.

Last month's issue carried a brief version of the study I made on 16 mm. theatre films. Since the cost of rental is often prohibitive for some of our members, the Conference plans to establish a film library. As a small beginning three films are being purchased: Macel Marceau's PANTOMIME, CHARACTER MAKUP and PERIOD MOVEMENT (Techniques in Stylistic Movement for Use in Plays of the Restoration Period). There will be a nominal fee for usage and postage required of members who request the films, and only those who maintain regular membership may apply to the secretarial office for the loan.

Sister Mary Angelita, B.V.M.

"Singing" the Contract

According to programs of La Scala in Milan, just received, Emmet Lavery has the distinction of being the first American writer to have a contract "sung" in grand opera. *Dialogues des Carmelites*, a work based on the late George Bernanos' version of Baroness Gertrud von le Fort's SONG AT THE SCAFFOLD, the title page carried a credit line reading, "con l'autorizzazione di Emmet Lavery."

In 1954 an arbitration committee of the Society of Authors in Paris decided (unanimously) that Mr. Lavery had the paramount adaptation rights in von le Fort's SONG AT THE SCAFFOLD and damages were awarded accordingly.

Mr. Lavery, who had tried out his own version in 1949 at Immaculate Heart College in Los Angeles, met Poulenc in Paris in 1954—and, since Poulenc was well advanced with his opera on the Bernanos text without knowledge of the prior claim—Lavery granted a waiver for the opera in Europe, as well as the U.S.A.

"It isn't my text they're singing," Lavery comments, "But I guess you could say they're singing my contract. I still have the adaptation rights for the stage and I have an interest in the opera—and all the recordings."

Michigan Area Workshop

HTO

One of the largest and most successful Michigan Area NCTC workshops ever held was just completed at Mercy College, Detroit.

On Saturday, February 23, nearly 600 representatives from college, high school and community theater groups in Michigan, Ohio and Canada attended the workshop-critique program on Mercy Theater Day.

Highlights were an address in the morning session by Sister Mary Angelita, B.V.M., president of NCTC, and during the afternoon, the appearance of Arnold Moss, Broadway stage, screen and television star in a special dramatic presentation.

But to begin at the beginning.

Presiding at the morning session after Registration and Holy Mass in the campus Chapel was Sister Mary Marguerite, R.S.M., Director of Speech and Drama at Mercy and chairman of the Theater Day program. A welcome from Sister Mary Lucille, R.S.M., President of Mercy preceded the address by Sister M. Angelita.

Following the opening messages, six Catholic groups presented past, present and future stage productions ranging from dramatic readings to opera.

First on the program was Rosary High School of Detroit under the direction of Sister Rose Terence, O.P., with a choral speech demonstration. Next, Our Lady of Mercy High School and the University of Detroit High School cooperated on selections from "Macbeth" in a Reading Theater. The Reverend S. F. Listerman, S.J., and Sister Mary Laurentina, R.S.M. were directors of this highly successful past presentation from the OLM stage which was also presented on television over WTVS, Channel 56 in Detroit not too long ago.

Marygrove College enacted a scene from their recently acclaimed "Anastasia" under the direction of Harry Goldstein, and the Catholic Theater of Windsor (Canada) presented a one-act play, "The Boor" with Ron Graham in charge.

Still in rehearsal was "Tidings Brought to Mary" to be presented at Mercy College March 9 and 10. Victor Dial, director, demonstrated the steps and techniques necessary in presenting this Lenten play by Paul Claudel.

Winding up the Workshop session was a scene from "Amahl and the Night Visitors," Menotti's American Christmas opera, given on both stage and television by Mercy College for two successive years. Anthony Marlowe, Director of Music at Mercy demonstrated the coaching necessary in this type of stage work.

Following the luncheon, Victor Dial presided over a critique of the morning's productions by panelists: The Rever-

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Whyfors of Mary Productions Get Answered and Explained. . . .

by MARY-EUNICE SAYRAHDER

(EDITOR'S NOTE: *Inquiries from CT readers for more information on MARY PRODUCTIONS resulted in a request to Mary-Eunice herself for the story of this unique organization. Here is her story.*)

Time has a way of going all too quickly, and yet when we look back and see the results of the past years, we understand that, as our dedication signifies, Our Lady has truly guided us all along the way.

Much time has passed since those early days of Blackfriars in Rochester. But looking back, it seems to us that the ideals of good theatre were spread to a Non-Catholic by Msgr. Joseph Randall and Jeanne Malone, now Sister Helen Daniel of the Sisters of Saint Joseph.

My own zealous teacher, Gertrude Furlong, had encouraged me to join this Catholic group, and it was while I was with the group that the idea for Mary Productions was being formed in my mind. I did not realize this, of course, until after I became a convert.

Several years later, my husband, Joseph Spagnola, a Christopher, insisting that my talents lay in the area of entertainment, suggested that we organize a theatre group, and together we decided to call it MARY PRODUCTIONS. Being Legionaries of Mary, we decided that we needed her as our guide and inspiration—and so, since the early days, we have been dedicated to the message of Mary: Truth and Goodness in the field of communications. Though Catholic in control, we are open to all, regardless of race, color, or creed.

Our first season seemed to number many from St. John's University in Brooklyn. Here we had youth who recognized what could be done in theatre. Although most of them were hard-working college students and teachers, they gave freely of their precious time. Our first play was directed by a veteran of many seasons, Francis Caruso; and we, as was our policy, used an original script. We had expected the play to run about two week-ends, but after our first performance at the Church of the Nativity, the pastor, Father Francis Doine, S.J., let us continue our performances at his auditorium. His encouragement and co-operation led us to 54 bookings. Thus MARY PRODUCTIONS began a tour of many churches and schools in the New York Metropolitan area.

Our second season found many new members, professional, semi-professional, and those with very little training; but we rejoiced to put them to work in many capacities—backstage, lighting, make-up, box office, and acting. The play was THE MESSAGE OF THE CENTURY, a story of

escaped prisoners from behind the Iron Curtain. It was during this season that we met the Montfort Fathers of Bay Shore, Long Island, New York. They asked us to consider writing a play on their founder, St. Louis de Montfort, and so we did. We called the play THE SECRET OF MARY.

During the first three years we found that we were getting many requests for scripts. The thought of getting these plays to groups intrigued us, but we could not see how we could do it. Then another answer to our prayers in the person of Nicholas Blauvelt came to us, and he offered to mimeograph the scripts for us. Since that day he has made thousands of copies of our plays, giving freely of his time and energy. Our "Marian plays" have been sent and produced all over the world—Africa, India, Belgium, Ireland, England, Australia, Malta, Japan, as well as our own United States. We term "Marian Plays," not only those dealing directly with the Marian theme, but any play stressing the virtues she loves—purity, humility, charity. Plays with wholesome humor, where virtues overcome vices, where there are the three elements of laughter, education, and inspiration which make for good entertainment, are all included.

Many wonder why we ask no royalty or script charge, and it is because we understand the circumstances of many groups; and countless letters have told us of the lack of funds, especially with the Religious in the Mission Fields. They would be held back considerably if they had to wait to get money for royalties. Our love for the drama has caused us to send out scripts to many. It has cost us only effort, postage, and love—a small price! In return, we have received wonderful letters of thanks, prayers, the making of new friends, and the satisfaction that we are helping those in the field of communications who are willing to produce plays on stage and radio. Many of the teachers receiving the plays have used them for reading in their classes, thereby giving their students reading and speech practice and some dramatic help while educating and inspiring them.

On Thanksgiving Day, 1955, a young priest, Father Marian, S.S.P., came for dinner and told us about his great desire to make good films. He had fifteen thousand dollars' worth of equipment—and no place to put it! Believing it was our Lady's wish that we cooperate with him, we joined forces. Now, we are a non-profit corporation called MARIAN FILMS FOUNDATION, INC. MARY PRODUCTIONS will henceforth be a part of the foundation, and we shall continue our work of distributing scripts. Father Marian's problem, and ours, is to raise funds so that we may have a studio—a permanent headquarters. Father will take care

(Continued on page fifteen.)

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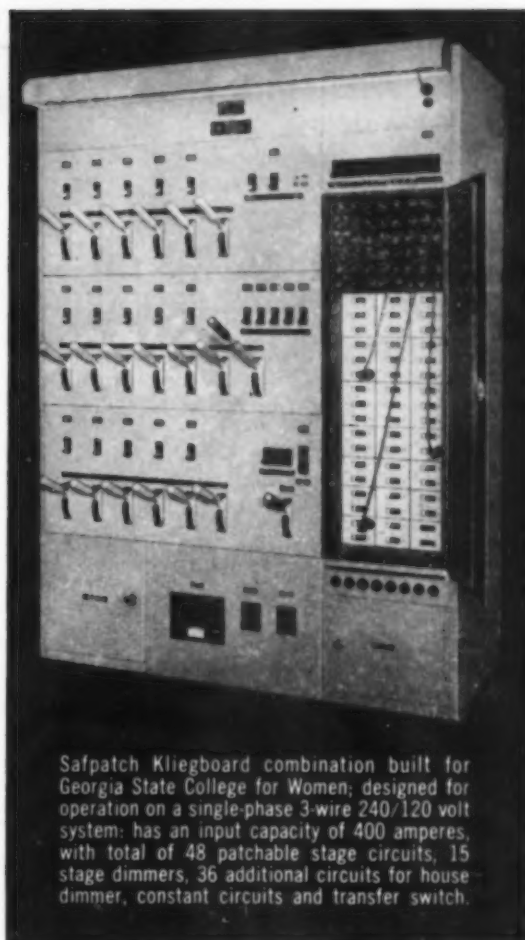
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COLLEGE CALL BOARD



WEBSTER COLLEGE GIRLS CREATE ORIGINAL PRODUCTION

by MARGARET REILLY

(EDITOR'S NOTE: Margaret Reilly is a junior drama major at Webster College. This President of the Loretto Players participates in all college productions. At present she is a member of Alpha Gamma Omega.)

Mark Twain's observation that "There is nothing comparable to the endurance of a woman" was proved at Webster College, Webster Groves, Missouri with one of the noted author's own work.

The college girls, 221 in all, presented an entirely home-made musical version of Twain's popular classic, *THE ADVENTURES OF TOM SAWYER*.

Doris Coughlin, senior music major and elected Chairman of the all-student musical, headed the production staff with Helen Mary D'Arcy and Margaret Reilly, juniors, as assistants.

During the summer Miss Coughlin wrote original music and lyrics—12 songs in all—for the show. Stage Director Margaret Reilly adapted the story into play form. Miss D'Arcy planned the choreography. By October the business and production staffs were organized. A month before rehearsals began, try-outs were held, and twenty five were given speaking parts. Ninety-four were assigned to the singing chorus, fifty-five were placed in the dancing chorus.

The jobs of supervising make-up, construction of props, and making costumes were divided among twenty-five girls in separate crews. The scenery was designed and constructed—twenty pieces in all—by the girls. Another group handled business details, including ticket arrangements, publicity, and ushering.

Working entirely on their own without faculty supervision, the girls arranged rehearsals, set construction, and committee meetings on week-ends and between regular classes and homework.

All their hard efforts were compensated when on opening night, the stage lights went up, the curtains parted, and 221 college girls proved through their mutual cooperation, "There's no business like show business."

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DRAMA FRATERNITY ACTIVE

Four members of the newly formed drama fraternity, Alpha Gamma Omega, presented a 15 minute TV program entitled, "The Role Played by Drama in Our Daily Lives." Viewed over KFEQ-TV, St. Joseph, Missouri, the show was sponsored by the Twin College Players of Mount St. Scholastica College. Elma Michieli and Joan Clem Melancon, Mount St. Scholastica College and Richard Robl and Michael Flanagan, St. Benedict's College were the panel members.

* * *

Michael Flanagan, president of Alpha Gamma Omega fraternity, and a student at St. Benedict's College, Atchison, Kansas, directed Noel Coward's *BLITHE SPIRIT* on February 18 and 19. Michael Pufall of St. Benedict's and Susan Stedman of Mount St. Scholastica College, two fraternity members, were cast in lead roles.

College Drama Festival

A College Drama Festival, sponsored by the NCTC was held at Nazareth College, Rochester, New York, on April 13, according to Sister Helen Daniel, chairman of the women's college department of speech and drama. The program was as follows:

- 10:00 A.M. Registration.
- 10:30 A.M. Welcome—Sister Rose Angela, S.S.J. Dean of Nazareth College. Sister Helen Daniel, Chairman of the Department of Speech and Drama.
- 10:45 A.M. Niagara University—one act play.
- 11:30 A.M. Lemoyne College—One act play, *THE MEDICATION OF THE ONION*, an original by Gene McCarthy, Director.
- 12:15 P.M. Luncheon—St. John Fisher College.
- 1:30 P.M. *The College and N.C.T.C.*—Robert Smett, co-chairman of Mid-Atlantic Region, NCTC.
- 1:45 P.M. St. John Fisher College—scene from *LE BOURGEOIS GENTILHOMME* by Moliere, Lloyd Hubbard, Director.
- 2:30 P.M. Pantomimes of Marcel Maceau—film strips.
- 3:00 P.M. D'Youville College—dramatic monologues.
- 3:45 P.M. Nazareth College—scene from *THE LARK* by Anouilh-Fry, Alan A. Stambusky, Dir.
- 4:30 P.M. Panel Discussion—Sister Helen Daniel, Chairman.



Community Corner

By FATHER ANTHONY ZOGHBY

If you can get local press and radio and TV people to back you, if you can get civic organizations and societies interested, then you can build a tremendous Catholic Theatre Group, right in YOUR Community.

It is an ideal cultural and recreational activity for high school and college alumnae and alumni, and also for veterans, etc. It proves a wonderful diversion for the housewife. Many local and professional men find they really enjoy it if they give it a try.

If there is a Fine Arts association or Arts Council in your community then get them to help you.

I know first-hand that the current wave of super-success we are enjoying now in Mobile is basically the result of our good Archbishop's interest, encouragement and backing. And I know he is happy to see our organization stand up and rank high in a city where civic and cultural leadership has more often been in the hands of non-Catholics.

And yet, our local ARTS COUNCIL is delighted with us because we pitch in and work hard for community interest. We have been bringing good theatre to the city, and while we avoid using the stage as a pulpit we are constantly able to slip in the real Good, the real True and the real Beautiful . . . somewhat in line with the theme of the coming Conventions.

We have had correspondence from another Community Group recently and we are very grateful. Miss Helen J. Deig wrote for the Catholic Theatre Guild of Evansville, Indiana, and we hope to receive a little introductory history from her soon. They are doing BLITHE SPIRIT this month (April).

No April fools!

We are wide awake and wise and working! Community Theatre is still rolling along and everyone interested in it is looking forward to the Convention in Kansas City, Missouri!

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We've that history from Mrs. Jo Anne Hohman of the Catholic Theatre Guild of Louisville, Inc. The Catholic Community Theatre in the South can boast a Silver Jubilee as a part of their history. Jo Anne tells us:

To begin with, we celebrated our 25th anniversary last year (1955-1956 season). The Guild was founded in 1931 by Fred J. Karem, a local attorney, with the help of Sister Mary Eunice, S.C.N., of Nazareth College, Louisville. Under the name of Nazareth College Theatre Guild, the first play, Booth Tarkington's INTIMATE STRANGERS was presented in 1932. Four years later, the group was officially incorporated into the Catholic Theatre Guild of Louisville.

Membership is open to all Catholics over high school age . . . meetings are held twice each month . . . four major productions a year . . . several one-acts . . . members attend Mass and Communion at Bellarmine College on the morning of a major production . . . after Mass, new members are installed . . . prospective members gain active membership by a point system.

In the Guild pledge, the candidate promises . . . "to further the cause of Christ through the medium of the theatre . . . I shall work for the perfection of my own personality, for the help and happiness of my fellow men, and for the greater honor and glory of God by spread of His truth and beauty through communication arts."

Guild members also act in an advisory capacity to local high schools, on costumes, make-up, etc., sometimes even directing the high school production.

The climax of a Guild season comes at the annual banquet in May. The member body votes for the best actor and actress in a major production: the best actor and actress in a minor production (one-act); the most improved actor or actress and the Troupier award. The latter is the highest honor bestowed by the Guild, given in recognition of outstanding achievement. It *must* be outstanding, for instance, as there was no Troupier award given last year. If, after three ballots, no one has gained a majority, the voting is discontinued until the following year. In this way the Troupier award retains its value to the recipient. Last year a new award was introduced. The directors' committee award for the most artistic achievement. This went to the director of THE CAINE MUTINY COURT MARTIAL.

The current president of the Guild is Virginia Emrich, a teacher at Ursuline High school.

You see again how important it is to try to get Priests and Sisters as well as good, dependable lay people interested in your Catholic Community Theatre, and what support and help can come from Catholic and civic institutions. It is good to be "tied-in" with schools and the Chamber of Commerce, too. And if you present it right, most people will show interest.

If pastors will encourage their parishioners to support you, if school principals will encourage their students to do so too, if your superiors and friends will all get behind you,

(Continued on page eleven.)

Cross Country Circuit

THE BETRAYAL

The second annual Lenten play presented by The King's Players at Christ the King Auditorium, Haddonfield, New Jersey, was **THE BETRAYAL**. It was given on March 22 and 23. Three performances were given at Blessed Sacrament Parish, Philadelphia, also.

* * *

THE JOYOUS SEASON

The Catholic Theatre of Rochester produced Philip Barry's comedy, **THE JOYOUS SEASON** on March 1, 2, and 3. The play, which is considered to be autobiographical, concerns a prominent Boston family, the Farley's, whose sister, a nun, returns to them at a time of turmoil "to solve all their problems, spreading faith and hope upon each individual."

Wilford Scott directed and Carl Zollo designed and constructed the setting.

* * *

COLLEGE AND UNIVERSITY

PARADE AT THE DEVIL'S BRIDGE, a one act play by Gheon, was presented by the Argus Eyes Dramatic Society of St. Peter's College, Jersey City, N.J. on Feb. 22, March 3, and March 9. It was also presented at Buffalo for the Jesuit Theatre Association Play Festival, at Caldwell for the Symposium, and at St. Peter's for the NFCCS One Act Play Festival. Roy Irving directed.

* * *

In early March the College of St. Benedict, Saint Joseph, Minnesota, presented the Benny Ardeleons and the Johnny Players of St. John's University in Oliver Goldsmith's eighteenth century comedy, **SHE STOOPS TO CONQUER**.

Goldsmith's famous comedy has entertained audiences for more than 175 years. Conditions of society on which the comedy is based have long since ceased to exist, but the gay plot, the comic situations, and the amusing characters still captivate audiences. **SHE STOOPS TO CONQUER** was designed to satirize the sentimental or "tearful" comedy prevalent among Goldsmith's contemporaries. Therefore, though not representative of the eighteenth century stage, it is one of the very few plays to stand up under the test of centuries.

* * *

Roff Guild, dramatics group of St. John Fisher College, Rochester, presented Moliere's **THE BOURGEOIS GENTIL-HOMME** on April 5 and 6. Lloyd Hubbard directed.

The seventeenth century comedy is a satire on the rising French bourgeoisie who aped the manners and graces of the nobility of the times. Moliere directed his wit at the fads of contemporary Paris.

Students from Nazareth College took the feminine roles.

Saint Mary-of-the-Woods College Drama Department presented **THE WOMEN AT THE WELL**, an adaptation of selections from "The Woman Wrapped in Silence" by John W. Lynch. The selections were presented with the author's permission. The Biblical quotations, included the Book of Ruth, were taken from Monsignor R. A. Knox's translations of the New and Old Testament.

* * *

The Rosary College Players, River Forest, Illinois, presented **SIMPLE SIMON** by Aurand Harris on March 17 in the College auditorium. On March 28 they presented a dramatization of Louisa M. Alcott's book, **LITTLE WOMEN**, by Kristin Laurence.

* * *

On March 1 and 2, Nazareth College, Rochester, N.Y., presented a two-act musical comedy, **THAT'S THE SPIRIT**. Directed by Alan J. Stambusky, Jr., the comedy concerns a man who wants to become president and enlists the aid of a woman "psychiatrist." The "psychiatrist" turns out to be the devil in disguise.

THAT'S THE SPIRIT by Pat and George Herman was originally produced at Clarke College in Dubuque, Iowa.

* * *

Mundelein College Department of Drama, Chicago, presented **THE MOUSETRAP**, a mystery by Agatha Christie, on March 3 and 4. The performance was presented in the College Theatre.



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The senior class of Mother of Mercy High School, Cincinnati, Ohio, presented LUTE SONG, a play in three acts by Kao-Tong-Kia, on February 24 and 25. The Masque and Gavel Players, in collaboration with the Thespian Troup of Elder High School, will present OUR MISS BROOKS, a comedy in three acts by Perry Clark, on April 28 and 29.

On May 8 and 22, six honor students of the dramatic art department will be presented in two Gold Medal Recitals consisting of dramatic, humorous, and musical readings, together with the one-act plays, YOU by C. C. Clements and A LETTER FOR CHARLOTTE by Mary Malone. On May 14, ten honor students will be presented in a silver Medal Recital of readings.

Sister Mary Carlos, R.S.M., is Director.

* * *

Saint Teresa Academy, East St. Louis, Illinois, presented Irving Stone's LOVE IS ETERNAL as dramatized by Ruth Sergel, on March 2, 3 and 4. By using a double cast, forty members of the STA Dramatic Club participated on the stage. The male parts were played by six students from Assumption High School.

About twenty-five Dramatic Club members made up the production staff which included an assistant director and two stage managers. Each act took place in a different locale and so presented a special challenge to the Scenery and Prop Crews. By rearranging the furniture and changing drapes and pictures, each act took on a different appearance. The crews by this means succeeded in transporting their audience from Lexington, Kentucky, to Springfield and on to the White House.

* * *

The Dramatics Society of McQuaid Jesuit High School, Rochester, New York, presented a Shakespearean Festival on March 2, 3 and 4. Included in the festival were Bottom's play from A MIDSUMMER'S NIGHT DREAM, the high points of HAMLET, and a complete version of OTHELLO.

The Reverend John Ferrand, S.J., directed.

Awards were presented after the final performances to the best actors. Judges were Robert Smett, regional co-chairman of the NCTC; Alan A. Stambusky, Jr., director of drama at Nazareth College; and Mrs. Stambusky, who assists in the drama department at the women's college.

* * *

On January 30, 31, and Feb. 1 and 2, Sacred Heart High School, Vineland, New Jersey, presented the operetta, CHIMES OF NORMANDY. Two casts were directed by Sister Joseph Annetta, S.S.J. and Sister Miriam Joseph, S.S.J.

* * *

Alvernia High School, Chicago, presented The Choral Readers under the direction of Anna Helen Reuter on March 8, 9, and 10. They told the story of Harriet Tubman.

The challenging script, GLORY OVER EVERYTHING, was written by Sister Francis Borgia, O.S.F. Sister

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first heard of Harriet's life at the 1855 NCTC Convention at Notre Dame. Later when the lecturer Zelma George visited Alvernia and Sister saw the effect of the spirituals on the audience and the enthusiasm of the students, her interest in the matter deepened.

GLORY OVER EVERYTHING is not propaganda drama. It deals with brotherhood in the sense that it enriches one's understanding of people. Primarily though, it is the story of a woman whose deeds are shrouded in legend and whose life is as exciting as it is touching—a woman who "had to go free or die."

* * *

The stage crew for Our Lady of Mercy High School's production of the comedy OUR HEARTS WERE YOUNG AND GAY spent a considerable amount of time gathering up life preservers, bunk beds, trunks, water wings, old-fashioned canopy beds—according to Sister Mary Pius, director of the Rochester, N. Y. High School's drama department. All were needed, for the Jean Kerry play of the 1920's has many of its scenes aboard a Paris-bound ocean liner. Sister Maureen, another member of the Mercy staff, spent much time tutoring some of the cast to speak with the proper French accent.

Taken from the book by Cornelia Otis Skinner and Emily Kimbrough, OUR HEARTS WERE YOUNG AND GAY was presented on February 21 and 22. Male members of the cast were from St. John Fisher College, McQuaid Jesuit High School and Aquinas Institute.

* * *

The Senior Class of Notre Dame High School, Elmira, New York, presented LOVE IS ETERNAL by Irving Stone and dramatized by Ruth Sergel, on February 9th in the School Auditorium. Sister Mary Edwina, who directed the production, highly recommends it to any amateur group. She says, "A large cast evenly divided between boys and girls, a single setting varied by changes of furnishings for the three interiors, and the charm of Civil War costumes, made this an outstanding experience for a maximum of student participants."

Strictly Teen

Real Tempest, No Teapot

by DOROTHY FINDLAY

EDITOR'S NOTE: Dorothy Findlay, a senior at McDonell High School, Chippewa Falls, Wisconsin, has been in drama for four years. She played Phoebe in Barrie's *QUALITY STREET*, a princess in S. S. Milne's *THE IVORY DOOR*, and just finished a lovely piece of acting as Miranada in *THE TEMPEST* by Shakespeare.

Certainly putting on Shakespeare's *THE TEMPEST* was no tea party. For most of us it was hard work—and no callouses to show!

I was cast as Miranda. I had, however, not *one* lover, but *two*. The part of Ferdinand was double-cast, and, since we had so few parts for all the girls available, it was played by two girls . . . very lovely and talented girls . . . but still *girls*. Sighing over a female Ferdinand proved difficult. Another problem was posed. Each girl gave a somewhat different interpretation of the character and I, as Miranada, had to adapt myself accordingly. I found myself worrying not so much about my part as how Judy or Margie would *be* Ferdinand.

THE TEMPEST was both our big production and festival play (incidentally it merited a "superior" rating and four acting awards). Because of this we had to work doubly hard and for a longer period of time than usual.

Each year we manage to have an occurrence which threatens to wreck the best laid plans of directors and dramatists. Perhaps an impish fate was listening when someone remarked the morning of the festival that nothing out of the way had happened to mar a performance. At that moment, Ariel in her haste to sprinkle on some silver freckles, grabbed the wrong bottle and dumped globs of pink makeup base on her sheer white costume. Luckily the costume was made of nylon. Our assistant director rinsed it out and two of the spirit dancers gently waved it over a radiator until it was dry (a few minutes before curtain time!)

Sometimes I have wondered why I've stuck with drama for four years. Before the opening night there are weeks of hard work—mental and physical. But, deep inside I know the answer. I like the magic world of theatre; and the hard work seems worthwhile when we have something lovely to give an audience.

~~~~~  
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Mrs. McThing

The drama class of St. Margaret's Academy, Minneapolis, Minnesota presented two performances of the whimsical fantasy, *MRS. McTHING*, by Mary C. Chase on February 17.

The all girl cast caught the spirit of the play and thoroughly enjoyed playing the parts of the mobsters as young boys rather than as grown-up gangsters. We invited the little brothers and sisters and their small friends to our dress rehearsal. They were enthralled by the fairy tale fashion in which we portrayed the characters. The rapt attention of these young people has encouraged us to plan other productions for them.

Because our stage consists of a platform curtained off at one end of our library, our ingenuity was tested beyond the usual challenge when we chose a two set play. We got around the problem by using flexible screens for the first set depicting the morning room of Larue Towers. Red and gold predominating in our color scheme, even to a gold telephone borrowed from the Bell Telephone Company and a harp style screen made by the construction crew, established the illusion of wealth and refinement in spite of the simplicity of the set.

For the second set, Shantyland Pool Hall Lunchroom, we constructed flats by using the large sides of plywood packing cases hinged together with the rough side of the boards toward the audience. Standing a bit askew, the set created an atmosphere that would appeal to a small boy who lives in a half dream world. Since we could not allow for alley space on our small stage, we used risers placed on the floor in front of the stage for the alley scenes, blacking out the lunchroom and turning a spot light on the risers whenever the action required.

The shifting back again to Larue Towers for the final scene of the play was done very quickly by placing the flexible screens in front of the flats and replacing the furniture which we had hidden behind the flats during the intervening scenes.

The junior drama students are working on an all girl three act comedy, *I'D RATHER BE YOUNG* (Samuel French), to be presented the latter part of May.

The drama classes are under the direction of Sister Annella.

* * *

The seniors have chosen the production of the *SONG OF BERNADETTE* as their drama activity for this year. The male characters are being played by students from De La Salle High School. Sister Mary Ruth is the director of this play which will be presented on April 28 and 29.

Dramatic Art For, Under, And With Christ

by BARBARA YOUNG

(EDITOR'S NOTE: *The following is an article concerning a new dramatic CTC organization, "The CrisTeen Players," which originated at Mercy High School in Omaha, Nebraska this year.*)

"How many points do you have? I'm going to work extra hard in dramatic art so that I will become eligible for membership in The CrisTeen Players!"

This is what most CTC members are saying at Mercy High School in Omaha, Nebraska about the new organization, "The CrisTeen Players," which was recently originated here.

The CrisTeen Players are a dramatic group with a maximum membership of fifty, whose aim is to promote Christian ideals in the entertainment world. To become a member of this organization, one must first belong to CTC and must have to one's credit at least 25 points, earned by participating in some phase of dramatic art, tending to stimulate a more active interest in dramatic projects.

The middle "t" in "CrisTeens" is a cross, signifying our special devotion to Christ, and "Prayer Before a Crucifix" is our official prayer.

The officers of The CrisTeen Players this year are: president, Maureen McGrath; vice-president, Jean Schneiderwind; secretary, Barbara Young; treasurer, Jean Rashid; and historian, Barbara Seitz.

May St. Genesius guide our organization, and may we truly be worthy of our name, Christ's Teens.

Drama Round Table

Wildwood Catholic High School, Wildwood, N. J., will present a DRAMA ROUND TABLE on April 25. For this program a book review of John Gassner's *FORM AND IDEA IN MODERN THEATRE* will be presented. Sister Louise Bertrand, S.S.J., Principal of Wildwood Catholic, will be the reviewer and will lead the discussion following. There will also be a showing of Paramount's latest filmstrip on *BASIC STAGE LIGHTING* followed by a Round Table for Moderators and Directors.

Community Corner

(Continued from page seven.)

Well, we now have a pretty nice little *Directory* of CO-OPERATIVE COMMUNITY THEATRES affiliated with the N.C.T.C.; (I suggest we write to each other and make plans to really be ready to dive in and get the very MOST out of this Convention in June!)

MARY PRODUCTIONS, Mary-Eunice Sayrahder, 100 Randolph Avenue, Dumont 2, N. J.

CATHOLIC THEATRE OF ROCHESTER (& MUSIC THEATRE), Bob Smett, 136 Sherwood Avenue, Rochester 11, N. Y.

DAYTON BLACKFRIARS GIULD, John Weaver, 307 Boland Avenue, Dayton 8, Ohio.

CATHOLIC THEATRE GUILD OF LOUISVILLE, Mrs. Jo Anne Hohman, 525 S. 5th Street, Louisville 2, Kentucky.

CATHOLIC THEATRE GUILD OF EVANSVILLE, INDIANA, Miss Helen J. Deig, 1304 S. Kentucky Avenue, Evansville, Indiana.

MOBILE THEATRE GUILD, Father Anthony Zoghby, P.O. Box 20, Mobile, Alabama. And among others, we are still hoping to hear from:

CATHOLIC THEATRE OF DETROIT, Nellie Passmore, 2040 14th Street, Detroit, Mich.

CARROLL CLUB, Eileen White, 22 East 38th Street, New York, N. Y.

KING'S PLAYERS, Anita McCloskey, 304 Lakeview Avenue, Haddonfield, N. J.

THEATRE GUILD OF ST. THOMAS MORE PARISH, Mrs. Geo. A. Taylor, 847 Sycamore Drive, Decatur, Georgia.

CATHOLIC THEATRE GIULD OF NEW BEDFORD, Fred Thomas, P.O. Box 345, New Bedford, Mass.

Anyone else involved in Parish Theatre? Community Theatre? Independent Adult Theatre Groups? Even College Groups who are looking FORWARD to COMMUNITY THEATRE?????

Let's correspond now and try to lay plans ahead of time, before JUNE sneaks up on us!

All news items intended for publication in the JUNE issue of CATHOLIC THEATRE must be in the Editorial Office, College of St. Mary of the Springs, Columbus, Ohio, BEFORE May 1.

"Give Beauty Back to God"

(Continued from page two.)

WE ARE ALL "MAKERS-OF-PLAYS"

The maker-of-plays will cut the cloth of his thought from the yardage of truth. He will give beauty back to God by pondering the ultimate goodness which must eventually renew the face of the earth. He will consider the origin, the nature, and the destiny of man as it will be revealed to him by the God who gives him inspiration. The lives of the people of his mind and will become realities only in the light of the God who first knew them; their newness, their freshness will spring from the fact that this particular playwright has been given the light to see them in one particular way, and no other. In one play he will give the audience an insight into the humor of a man who cannot see himself as others see him, and this, perhaps, because he has not drawn far enough away from his poor self to gain perspective. In another play he will draw back the curtain on a man blinded by the Pride of the Eyes, the Pride of the Flesh, or the Pride of Life, and in so doing will reveal one little way in which God's justice, His mercy, or His love has manifested itself in the life of one man for whom God cares. Like Christ, the Christian artist will be found in the streets of men, he will be of the earthy, he will paint publicans and sinners, he will stretch forth his hand and give flesh to the leper, love to the eyes of a Magdalen, joy to the eyes of little ones, and a smile to the lips of a Mary who has been wise enough to choose the better part. And this the Christian playwright will do with courage born of conviction, standing strong in the midst of those who would throw the first stone—misunderstood, perhaps, but dedicated to that one talent which would be death to hide, knowing that his greatest achievement will be the writing of that one play which will make the world of man cry out, "Crucify Him!" And he will know that this need must be in order that, like Christ, he might give beauty back to God.

DRAMA EVOLVES

Origins of drama show the religious men of the community portraying the various roles in the play. This was true of the Greeks who set up their theatres in natural settings and showed the audience how the lives of men and gods were in some way integrated. Man was not a creature allowed to roam the face of the earth without meaning, purpose, direction; he was a being with destiny and his destiny was written in the stars. There was a sense among these actors that they represented the life principle of all men, that what

happened to them in the roles they played could happen to everyman. And when the theatre of *thought* died in the blood-soaked sawdust of the Roman amphitheatre and drama was replaced by gory games, then the world took over. For the dark centuries there was no art which reminded men by prototypes of themselves of what they were, had been, or might, indeed, forever be. But when the night was over and the goodness, the beauty, and the truth of Christ has aged for a few centuries, the drama awoke again. Once more the actor was the priest who walked across the sanctuary portraying the person of Christ and saying in words as simple as the truth is magnificent, "I am the resurrection and the life!" It was the Easter morning of drama, the regeneration of art, and the first artists came from cathedrals and monasteries. They knew that here was another way that they could give flesh to the truth, the goodness and the beauty which is God's.

THE ACTOR

The actor will give beauty back to God by giving back those unique talents which must be his. A principle of the spiritual life is the necessity of death before there can be life. "If I be lifted up, I shall draw all things to Myself." "Unless the seed be planted in the earth and die, there can be no life, no fruition." This calls for a basic and devastating humility. It is the story of every saint who ever lived. And in a sense it is the story of the actor who for some short hours divests himself of all that is himself while he puts on the personality and character of some other person. Upon the stage he represents a being other than himself. Of the myriad lives created by God and showing forth their relationship to Him, the actor has assumed one for this particular role and, at some other time, another role. He walks upon the stage and says to the audience in effect: "This is my attitude toward life. Watch me! I am completely conscious of what I am doing, of who I am, of where I have come from, of where I am going." Or, "Watch how I behave myself. I live in a limited world and I have wrapped myself around with things to give myself importance. You will see, I shall fare better than others who have a different set of values." Or, "See how I spin out the thread of life which has been given to me. I appear in life as the most unimportant creature on the earth, and yet, without my knowing it, I shall decide the destiny of all the other people whose lives touch mine." The actor, regardless of the role, will give beauty back to God by his truthfulness to the character he is playing. He is the incarnation of a way of life, an attitude. He gives beauty back to God to proclaiming the truth that God shines through him, but he can just as well proclaim the truth which exists in the character through whom God does not shine.

EACH HAS A TALENT

Each artist in the theatre will give beauty back to God by giving back the talents of his craft, whatever they might be. The scenic artist, the technicians, the directors, all who
(Continued on page fourteen.)

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REGIONAL REPORTS

WEST CENTRAL REGION: Robert P. Neeman, S.J., Creighton University High, reporting—The Omaha Area festival, held the week-end of February 16th, was most successful. There were over six hundred in attendance. Twelve plays were presented.

Mercy, Cathedral and Prep put on their one-acts at Mercy for the public on March 10.

The Fifth Regular Meeting of the Local Officers of the Nebraska Area of the Region was held on February 2 at Duchesne College. Those present were: Sister Mary Jean, R.S.M., Mother Dorothy Clark, R.S.C.J., Sister Martin de Porres, O.S.F., Mr. Conal Furay and Rev. R. P. Neeman, S.J.

* * *

MID-ATLANTIC REGION: Rev. Gabriel Stapleton, S.D.S., co-chairman reporting—Under the leadership of Mother Camillus, O.S.U. and Rev. John Leonard, S.J., the Greater New York Area plans a huge three-day festival at Manhattanville College. Let the tree grow in Brooklyn; one thing is sure—there is no grass growing under the feed of our New York colleagues.

Sister Donatus, I.H.M. of Immaculata College, Immaculata, Pa., wrote to say that her Area would like a Drama Clinic on November 1 at Immaculata.

The New Jersey area executive committee met on Sunday, January 27, at Benedictine Academy, Elizabeth, New Jersey. Plans were concluded for the Symposium, and spade-work was done on the April Meet and a Fall Festival. Those in attendance: Father Gabriel Stapleton, S.D.S.; Father Robert O'Connell, S.J., Sister Catherine Denis, O.P.; Sister Maris Stella, O.S.B., and Norma Ferris. Norma was appointed Co-Recording Secretary.

The Passion of the Savior

On March 24, 31, and April 7, **THE PASSION OF THE SAVIOR** was given the seventh seasonal presentation by the Queen's Players of Mother of the Savior Seminary at Francis Jordan Auditorium, Blackwood, N. J. Father Gabriel Stapleton, S.D.S., directed.

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WEST CENTRAL REGION: Chairman Sister Agnes Virginia, S.C.L. reporting—Indications of the growth of the West Central Region include:

1. **THE GENESIAN**—the official organ of the region—takes on the "new look" as it appears in printed form for the first time. **THE GENESIAN** is a true picture of the region which appears complete with pictures every two months.
2. **COLLEGE ACTIVITY COORDINATOR**—this new office was created for a trial period of one year. Sister M. Felice, C.S.J., St. Teresa College, Kansas City, has the job of planning and stimulating inter-college activities on the regional level.
3. **PLACEMENT BUREAU**—the end of this office is to bring together college graduates seeking drama teaching positions and high school and colleges needing such teachers. Sister M. Janice, O.S.B., Mt. St. Scholastica College, Atchison, is in charge.

ACTIVITIES

Local Play Festivals—the West Central Region is subdivided into local groups which function in conjunction with regional and national plans. Geographically the member schools combine for play festivals.

Regional Play Festival—The Saint Mary College, Xavier, Kansas, sponsored the West Central Regional Invitational Play Festival on March 9.

Membership Drive—both school and student memberships—February was designated as Membership Month.

All news items intended for publication in the JUNE issue of **CATHOLIC THEATRE** must be in the Editorial Office, College of St. Mary of the Springs, Columbus, O. *before* May 1.

A Thespian's Prayer

Our Father, make my little world a stage
And help me BE what's on my printed page.
Dear God, let me do justice to my part
So I can say, "I've done well," to my heart.
The lights, the script, the land of make-believe
Can make me a hit in just one eve.
Oh teach me, star me, cue me, Lord!
Coach me, scold me, review me, Lord!
But CAST me Lord!

SHIRLEY STRUBLE

College of St. Mary of the Springs

Footlights! Sidelights! Highlights!

(Continued from page one.)

From Minneapolis, New York, New England

Five one act plays done by all high school casts and chosen to illustrate the various types of plays and styles of production that are available to the high school director in search of challenging ventures for his students.

From California . . . DANCE—DRAMA

Under the able direction of Sara Lee Stadelman, Les Jongleurs de Notre Dame of Immaculate Heart College will present an original Dance Drama interpreting scenes from the life of St. Teresa of Avila. The interpretive dance will be staged in conjunction with a discussion-demonstration of the relationship between ballet and the actor in the theatre.

From New Jersey . . . "INHABIT THE LAND"

Father Gabriel Stapleton, S.D.S., playwright and director from Mother of the Savior Seminary in Blackwood, New Jersey, will be devoting three hours at the convention to a directing workshop for high school students. Father Gabriel, whose enthusiasm has done much to spark regional theatre activities in his area, will build his demonstration around the basic idea that, if high school actors are better acquainted with what the director's broad task composes, they are more likely to be better and more cooperative actors. To illustrate some of the principles of direction, Father Gabriel will use scenes from his original, INHABIT THE LAND, which his Queen's Players presented to overflowing houses earlier in the season. (Incidentally, the Queen's Players are celebrating the seventh year of production of their annual Passion Play which has won acclaim throughout the East. It is common with the Queen's Players to sell out their entire house a month in advance of the Passion Play to groups traveling from a five state radius to see the spectacle.)

OTHER CONVENTION HIGHLIGHTS

N.B.C. COLOR TELEVISION—HOLLYWOOD—conducting a full afternoon of professional television theatre on the Music Hall stage, with complete closed circuit television equipment.

And . . .

FORMAL INITIATION AND INTRODUCTION CEREMONY of the first all-Catholic College Drama Fraternity, within N.C.T.C.

And . . .

REV. GILBERT V. HARTKE, O.P., CATHOLIC UNIVERSITY, WITH PROFESSIONAL BROADWAY STARS.

And . . .

THE NEWLY INSTITUTED DINEEN AWARD to an outstanding Catholic theatrical personage.

And . . .

THE THEATRE MIDWAY of displays, continual throughout the convention.

And . . .

THE ALL HIGH SCHOOL "MAKEUP CAROUSEL."

With . . .

REV. URBAN NAGLE, O.P., playwright, former director of The Blackfriars, New York, and one of the founding fathers of the Conference, keynoting the convention theme: Catholic Theatre "GIVES BEAUTY BACK TO GOD."

"Give Beauty Back to God"

(Continued from page twelve.)

are in any way a part of a production will contribute their talent to the massive portrait, the two or three hours traffic of the stage, which has as its aim the entertainment of an audience. And this they will do fully conscious of their sacred obligation to make truth live, to make goodness attractive, to create beauty for an audience whose dignity demands and deserves these gifts. They will strive to bring reality, which is the conformity of things to the mind of God, to an audience which might otherwise be satisfied with that pernicious, nay, diabolic, pseudo reality which is the conformity of things to the mind of man, which is, in truth, no reality because God does not know it, nor will it. The Christian artist cannot be satisfied with giving the beauty of man back to man—for in this there is only delusion, for man's beauty is an illusive, fading thing which is gone ere it is created, unsatisfying to an appetite which is insatiable. Only that which is God-in-man demands the everlasting reality of beauty, and that beauty is God. Hence, in giving beauty back to God, man but gives to God that which was first His own. Ah, but the wonder does not stop here, for in giving beauty back to God, man strangely enough increases his capacity for this same gift, for God and the gift are infinite.

This, then, is the theme of our Eleventh Biennial Convention. Its purpose is to inspire the many artists whose gifts are dedicated to theatre to give them first to God—

*Resign them, sign them, seal them, send them, motion them
with breath,*

And with sighs soaring, soaring sighs deliver

*Them; beauty-in-the-ghost, delivered it, early now, long before
death*

*Give beauty back, beauty, beauty, beauty, back to God,
beauty's self and beauty's giver.*

Michigan Area Workshop

(Continued from page three)

end C. Crowley, C.S.B. of Assumption College, Windsor; Miss Margaret Van Camp, Catholic Theater of Detroit; Dr. Lamont Okey, University of Michigan, and William Rabe, from the University of Detroit.

The solid, sound comments from all panelists with free interjection by members of the audience would make a separate story in themselves. But agreement was reached by all present that theater is hard work but "well worth it."

Then Reverend Crowley introduced the honored guest for the afternoon, Arnold Moss, who presented a solo dramatic program "Seven Ages of Man" consisting of excerpts from literature interpreting the seven major steps through which Shakespeare said all must pass in a lifetime. The growing pains of a teenager and a golden quarrel were two touches of comedy which balanced a program including moments of serious and sober thinking. His selections for these seven stages ranged from Shakespeare to the contemporaries.

Mr. Moss was playing in "Measure For Measure" at the Phoenix Theater in New York, and which ended its scheduled run just prior to his appearance at Mercy College. Previously he won successful acclaim for his Shakespearean roles in "King Lear," "The Tempest" and "Twelfth Night." His appearances in motion pictures have included "Viva Zapata," "My Favorite Spy," "Salome" and most recently with Bob Hope in "Casanova's Big Night."

Officially the program ended here. But as a final "bow on the package," faculty members, directors and college students attending the workshop were invited to meet Mr. Moss and other guests at an informal coffee hour in Social Hall on campus.

Because of the outstanding success of this Mercy Theater Day, plans are now being laid for an even greater one next year.

Applications for reservations are already on the books for 1958!!

Off to Kansas City

Father Gabriel Stapleton, S.D.S. will lead a delegation of 18 Queen's Players to the Kansas City Convention. Father will also conduct a workshop in direction for secondary schools at the Convention. Sister Maris Stella, O.S.B. and Norma Ferris of Benedictine Academy, Elizabeth, N. J., also plan to attend.

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Whyfors of Mary Productions

(Continued from page four.)

of the technical staff, the MARY PRODUCTIONS players will give of their talents, and "St. Joe" will help with the business management. Our first religious film will be the life of Kateri Tekakwitha, written by me through the help and encouragement of Father Thomas Coffey, S.J., Vice-postulator of her cause.

Since the early days of MARY PRODUCTIONS, we have met and made many good friends—Gene Lockhart, veteran actor, has encouraged us; the character actress Una O'Conner; Father Gerard Murray, author of CAREER ANGEL; Bishop Joseph M. Pernicone. Many Religious, too, have helped us to spread our work; Religious, without whose prayers we could not continue in our work. We are grateful, too, to our Board of Advisers: Rev. Francis Doine, S.J.; Rev. Marian, S.S.P.; Rev. Roger Charest, S.M.M., editor of QUEEN OF ALL HEARTS; Rev. Francis Tomai, S.M.M.; Rev. Joseph Debergh, O.M.I.

We realize the great work that the National Catholic Theatre Conference is doing for the cause of good theatre, and we are both proud and happy to play our small part in it. The hope of the American theatre is not in Hollywood or on Broadway, but in the many groups throughout the country that belong to NCTC. We of MARY PRODUCTIONS are grateful for the cooperation and prayers of all the friends and members of NCTC. We hope to continue to do our share in the field of communications as members of Catholic Theatre through the work of MARIAN FILMS FOUNDATIONS, INC.

Student Acted — Student Directed

The Department of Speech and Drama of the College of St. Mary of the Springs recently presented four one act plays. Four girls, in partial fulfillment of the requirements for a degree in drama, directed these productions. On March 21, Patricia Homer directed an adaptation of a popular TV drama; Jean Cross presented A SHAKESPEAREAN CONFERENCE. On March 31, Linda Callan directed THE GLAMOUR GIRL by Peggy Fernway; Joan O'Connor chose selections from Maxwell Anderson's ELIZABETH THE QUEEN.

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